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SIR CHRISTOPHER WREN

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Eero Saarinen, F.A.I.A.

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George Bain Cummings, F.A.I.A.

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Letters • Books • Index

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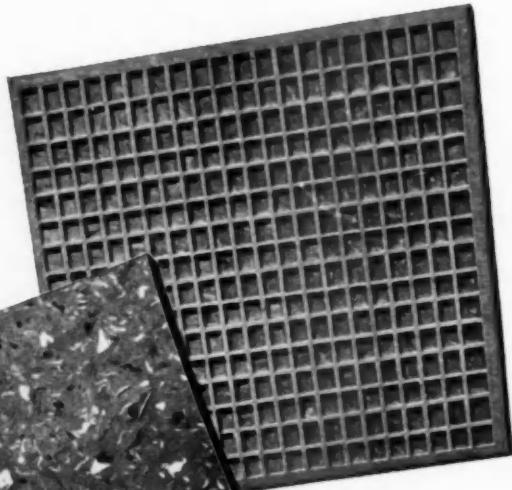


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The sailor fainted and fell down, yet the old man clung ever closer. He rained blows on Sinbad, driving him about without rest, to pick fruit and do his pleasure. This went on and on, until the desperate sailor made wine from wild grapes to appease his own plight. One day noting Sinbad's pleasure, the old man snatched a gourd of

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Our Epoch of Architecture

By Eero Saarinen, F.A.I.A.

An address before the Third Annual Gulf States Regional Conference, A.I.A., Montgomery, Ala., October 24, 1952.

THE SUBJECT OF THIS conference is integration of architecture, engineering, and construction. I would like to add to what has been said by an attempt to place this subject in a larger historical perspective.

To do this it is necessary to go back to the beginning of this modern movement in architecture, which seems to have been about 1890. To keep from making too boring a lecture out of this, let me tell about this whole growth of our epoch of architecture in terms of the growing up and education of a child called "Modern Architecture."

His parents had been young and vigorous at the time of the Renaissance, but ever since they had lived on their laurels and memories of the past—the columns and cartouches and decorations of a by-gone day. The last gala ball for which they really dressed up and splurged was the 1893 World Fair in Chicago, and that was just about

the time our little fellow became conscious of what went on around him.

His first impressions were that the cluttered, over-decorated environment into which he was born was not for him. As a natural healthy child, his first impulse was one of reaction, from which came the urge to create a new physical environment which would express the truth as he saw it and carry on that framework the decorations of his naïve but fertile imagination.

Those were the days when van der Velde, Berlage, and Hoffman in Europe, and Sullivan here, were giving the infant real guidance and a sense of direction, from which he but briefly strayed into filigreed sophistication of l'Art Nouveau. In the years that followed, the powerful voice of Frank Lloyd Wright was to be heard and, though little understood, was to have an ever increasing influence on the growing boy, as were also the works of Eliel Saarinen in Fin-

land and Auguste Perret in France.

Some time later (let us say when he was in the 6th or 7th grade), he woke up to a new and different influence, functionalism—Le Corbusier and Gropius became his symbols—the idea that just as machine forms became beautiful from strict adherence to function, so could architecture. For a while he played with the very strictest interpretation of this doctrine and hoped that an architecture would grow out of this. A little later he became acquainted with another youngster, Modern Painting, and from him he learned much in relating the findings of modern abstract painting to his new architecture.

However, as children often are, he was also naughty and irresponsible at times. Sometimes he took forms that had been created for one specific function and used them in circumstances where they did not belong—that we call clichés—and I am afraid he was not spanked enough for this, because he has grown up still doing it. In this period of growth, he tried many different directions, searching for the hidden key to architecture. Sometimes everything was curves, then angles; later on, stilts or behind sunshades. He was young

and enthusiastic; but from this whole functionalist period in his little life, he learned much which he will never forget—it was sound schooling.

The next thing that made a big impression on our teen-age boy was the idea of fabrication—how things were put together by all the new machines. We have to remember that from the time he was a small child, the world had changed considerably. He was born in a hand-craft era when shoes were made by shoemakers and horses made horsepower. Times had changed. The world, and America particularly, had become industrialized to such a degree that industrialization was the dominant characteristic of our civilization. The idea of prefabrication—houses made in factories—fascinated him. He tried many experiments, and prefabricated panels and modular systems opened up new horizons in techniques. He became conscious of the new problems of how buildings might be put together in an industrial era. He could see that perhaps this would influence the architectural form he was trying to create and would add to what he had learned from his earlier experiences.

From Mies van der Rohe came the lesson of structural order and

clarity, and with it an echo from his childhood of Paxton's Crystal Palace, Eiffel's Tower, and Sullivan's buildings in Chicago. This became his new enthusiasm, and right now he is exploring the different facets that this opens up for him. Our boy is not the baby he was during l'Art Nouveau, nor is he the awkward child of the functional period. He is a young man now; and like most of them, he thinks he knows all the answers and doesn't quite realize that this is not the whole story of architecture, that there are many awarenesses that are still to come. Now, *he is you and I*, all of us together, the whole architectural profession. Our individual vintages may vary; but as far as architecture is concerned, we are all about nineteen years old, because that is where we are in the development of our period.



Today you and I are concerned with the integration of architecture with the different kinds of engineering and construction. This awareness comes from the two preceding major influences we have had—the awareness of fabrication which has led us into modular systems, and the awareness of structure for

which we thank Mies. It is natural that we now should be concerned with how these can be integrated with all the new technical advances in air conditioning, lighting, flexibility and so forth. We should apply our minds now to this problem as well as we can, but we must think of it as a problem along the road, because ahead of us we have many more before we shall have grown to maturity. We can only speculate about them—but let us do just that.

There are three areas of development and awareness which I feel are now coming into view. They are:

1. The problem of our environment.
2. An integration among all the design professions.
3. A greater spiritual meaning of architecture to our civilization.

First, the problem of our environment: It seems to me that our profession has been concerned with and created many beautiful buildings but has taken little responsibility towards our total environment. By total environment, I mean the picture we see if we turn in any direction and look in our cities or on our highways. All we see is signs and hamburger stands and gas stations. We really are

a very ugly civilization compared to the old New England village or the medieval town of Europe. It is true that our civilization has gone through a fantastic change, but all cannot be blamed on that. It is about time that we put our best thought and energy into what can be done to improve this situation. What can be done to make city planning more effective? What should be done to unify our commercial streets? What can be done to save our roadsides? These, it seems to me, are all problems where we as a profession should lead. But how can we achieve such leadership? I think, by each and every one of us taking an active interest in city planning and related problems.

The next problem I mentioned was the integration of all the design professions. At the time of the Renaissance, there was a fine relationship among the arts. The architect, the sculptor, and the painter worked hand in hand and actually produced the total of man's physical environment, all with a common philosophy. Today there is a whole constellation of different design professions, quite separated from each other but performing roughly the same functions. Industrial design, advertis-

ing design, interior decorating, and many others have grown up. There is no integration and common philosophy among all these, and some of them seem to be derived from shallower ideologies. Should not architecture take a lead in trying to get some unity among what now seems to be a chaos? A more widespread interest in the integration of commercial furnishings for interiors would do much to improve the situation. Through the leading position the architectural schools have in relation to the other fields of design, much can be done also. But it is the architect's responsibility to expand the teaching in the schools to include these other professions.

The third challenge which I would like to mention is the greater spiritual meaning of architecture to our civilization. When maturity gradually comes to our civilization as a whole, the architect may be called upon to play a different and more important role. Civilizations of the past seem to have placed a greater, almost spiritual value on architecture. They did not always try to build as small and economically as possible; the enclosure of space with the least effort was not always the demand placed on the profession. Is it not possible that

architecture may some day again play this higher role in society?

These are three fields of new awareness and new activity that I can imagine. What actually might happen may be entirely different—we can only guess.

By describing the bringing up and education of this young man, Modern Architecture, to the present day and by speculating about the future, I have tried to locate

the present concern with integration of structure and construction in its place in history. I hope no one feels that by so doing I have minimized the importance of our present problem. I hope also that I have not made the road ahead of us seem too long and too difficult. But frankly, it is a long and difficult road, and we have to work very hard if we are to realize the full flowering of the art in our civilization.

Design, Architectural History and Art Classes

By Robert W. Tally

A paper presented at the Southeastern Regional Meeting of the Association of Collegiate Schools of Architecture, Clemson, S. C., April 18, 1952.

IN DISCUSSING the relationship between Design, Architectural History and Art Classes I shall presume that Design is the core of the curriculum, for it is design that distinguishes architecture from building. Only when a structure is organically conceived as a whole, fulfilling the specific physical and psychological conditions imposed by the nature of building being planned, can it be said that true design exists.

In such a light, design encompasses three-dimensional planning involving space, mass, structure

and materials, no one of which can be modified without effect upon the others. No one phase of design can be segregated from the whole. Space and mass cannot be intelligently conceived without the simultaneous designing of structure and materials. Design means to conceive as a whole. The valid objective, then, of architectural history and art classes is that of contributing toward greater facility in design.

A year ago I presented a paper at the Southwestern Regional Meeting of the ACSA, later pub-

lished in the JOURNAL of The Institute, in which I expressed my views on "The Function of History in the Contemporary Curriculum." I have not changed my opinions since that time.

I am still convinced that only after a student can objectively analyze the organic nature of the planning, the spatial and mass relationships and the efficiency and economy of structural methods and materials of historic buildings, is he in a position to approach the solution of contemporary architectural problems in a creative manner.

We all agree that creative contemporary design consists of more than an arbitrary use of flat or butterfly roofs, walls of glass, exposed concrete or steel structural members, cantilevered elements, eyebrows and the like. These devices, employed intelligently, result in fine contemporary architecture. Yet too often these devices are being used by the student for visual effect alone.

He is careful to avoid the use of forms or elements that hint of classicism or medievalism. Yet for the lack of a design vocabulary, he will employ a motif or a form he remembers having been used in the design of a modern building in

Germany, Brazil, France, New York, California or Texas. The building was probably designed by one considered a leader in the profession, and in most instances is a very successful design. Because of its visual appeal the student borrows the form without having fully weighed its appropriateness to the environmental and functional needs of his problem.

The student speaks of "functionalism," "integration," "organic design," and other catch phrases and then will design a building with a full glass wall exposed to the west; or make no provision to obtain privacy when a glass wall encloses a space where privacy is essential. He will employ louvers for design effect when their use is often at the expense of lighting efficiency. He will use exposed H-columns to support the roof of a covered play area, not realizing the physical danger of such a practice. He will not hesitate to obstruct a magnificent view in order to achieve the horizontality in exterior design afforded by the use of a continuous balcony motif in which the protective parapet is of opaque slab material.

Such practices are the result of a failure to analyze the appropriateness of forms and motifs related to

specific design conditions. Too often the student approaches the solution of a problem on the basis of a predetermined modern form. He will force his circulation and orientation to satisfy a desired form rather than permitting the form to evolve on the basis of his circulation and orientation diagrams. Yet this same student would rebel if directed to design a school or a church in the Georgian or Gothic manner.



By an analytical study of historic buildings we can direct a student toward an analytical approach to the solution of his problems. If we can cause him to understand historic buildings in the light of their appropriateness to social and physical environment, he will be more likely to design contemporary buildings in an intelligent manner rather than simply assembling a number of modern design clichés. If we can bring him to understand the architecture of America between 1650 and 1860, he will learn tremendously of appropriateness of architectural form and character as expressive of physical and cultural forces.

Fine design is not the result of chance or the mere assemblage of

new shapes and materials. Each design project has specific problems to be satisfied, dependent upon physical and functional requirements unique to that particular project. When a student understands this quality in historic design he possesses a basis on which to approach research for a contemporary project.

Many of our students "search," but fail to understand the basis of constructive research. They tend to investigate the sizes and relationships of elements as well as the visual forms of existing modern buildings, and accept them as criteria without understanding the underlying causes for their use in a particular structure. An understanding of the logic displayed in the planning and spatial relations of a Roman domus or basilica, a Gothic cathedral, Wren's London churches and Adam's town houses will illustrate to him the real significance of functionalism and integration in design. He will then be more likely to evolve plans and spatial forms organically, rather than arbitrarily assuming a shape or form because he considers it "modern." He will realize that research involves investigating the functioning of the activity for which he is designing, rather than

seeking "clever" shapes and forms to be incorporated in his design.

In a like manner, structural systems and materials are often conceived in advance of an objective study of their appropriateness to a particular project. There is a tendency to use reinforced concrete or steel for purely desired visual effects, without giving thorough consideration to the choice for structural efficiency in the immediate problem.

The student speaks a great deal of "structural-design" integration as an essential factor in contemporary design, but very often there is little real integration in his work. In many cases his design is the result of arbitrarily selected structural systems and materials because of preference, even though another system and materials might have proven more satisfactory. Materials are on occasion employed solely to achieve a design pattern, even to the point that one structural material is expressed in design while another is performing the structural task. Is there any more honesty here than in the use of eclectic motifs to achieve esthetics?

History teaches many lessons in the appropriate use of materials and structural systems. Where can we find design more concomi-

tant of structure than in the Greek, Gothic and Early American periods? Lessons learned from such study and applied to modern materials and form to evolve buildings for contemporary needs can result in creative design. Employing pre-conceived structural and design motifs can lead to but one result—sterility and banality.

Creative design must possess character appropriate to purpose. This basic concept is as old as architecture. Yet too often a building designed for one purpose is identical in character to another created for an entirely different purpose. This condition results when architectural space and form are designed in an abstract nature, unrelated to the social function encompassed. Fine architecture cannot disregard its basic function of enclosing human activity.

History, properly correlated in the curriculum, will constantly remind the student of the importance of character as a basic element of architectural design. The difference in character of the Governor's Palace and the Coke-Garrett house in Williamsburg is the result of the differences of purpose of the two residences. The difference in character of the family dining-room and the state dining-room in the

Governor's Palace results from differences in the fundamental purposes of these two rooms. The student must learn such lessons. They are the experiences he must feel before he can begin to create distinctive architecture. Until he develops a facility for expression of architectural form, structure and materials related to purpose, he can only reproduce shallow designs which might be termed "modern eclecticism."



For history to fully serve its purpose as an aid in teaching design, it cannot be employed only as an independent course, meeting several times a week for one or two years. Neither can it be a lecture course simply teaching the student to "spot" buildings within certain times because of their style. It must be taught through the same analytical approach as that of design instruction. Furthermore, the full burden of relating history to the teaching of design cannot rest on the shoulders of the history teacher alone, but it must become the responsibility of every design critic to make use of historic examples to stimulate creative imagination.

To a great degree this same rela-

tion should exist with regard to art classes. Too often a student will exhibit considerable success in art classes, and yet the quality of his design does not profit from the experience. This fact alone indicates a lack of correlation between the art courses and design. Such courses as freehand drawing, water color, composition, modeling and the like can contribute to the teaching of design. However, the benefit to be gained from art instruction can be attained only when the principles taught in art classes are constantly employed by the design critics.

A student who develops proficiency in freehand drawing can study, by means of sketches, his plans, interiors and exteriors, more efficiently in less time, thereby having greater opportunity to explore the possibilities of multiple schemes rather than laboriously working on a single scheme with T-square, scale and triangle. A basic freehand course will aid the student in expanding his capacity for critical observation. It will encourage him to develop a technique for the simple delineation of form and expression of texture. It will encourage him to sense scale and proportion. With an expanded ability in such matters, he can rapidly

study the three-dimensional nature of a diagrammatic plan. The use of three-dimensional subjects for drawing assignments will encourage a student to study his design problems in three dimensions, as it will develop a proficiency in perspective drawing. Furthermore, it will promote an ability in the selection of an appropriate angle of vision to present his design ideas graphically and encourage him to study his projects for their effectiveness from many points of vision.

Courses in basic theory of color and water color can prove invaluable in developing an ability to select materials for their design merit as well as structural quality. To serve their purpose to the fullest extent such courses might emphasize color of architectural materials, as well as a study of abstract colors. An understanding of the relative values and intensities of hues and textures, and the effects of receding and advancing colors on the proportion and scale of architectural forms is imperative today. An understanding of the effects of light on color and the reaction of adjacent hues or values and intensities to one another can be of invaluable benefit to design. The design potentialities of color and value contrast or harmony, and

the relative proportioning of color areas, are tremendous in contemporary materials. A thorough understanding of color is essential to creative design and must be given basic consideration in selecting materials or applied color. Too often a student is required to take basic courses in drawing and color, and then does not apply the knowledge gained to the solution of his design projects.

Advanced composition, in two or three dimensions in any medium, offers unlimited opportunity in design experimentation. It can broaden the creative imagination and encourage fresh approaches for expression of architectural forms. There is a tendency for design to be governed too rigidly by structural patterns. In many cases this is the result of a lack of basic design knowledge. Design rightly should be concomitant of structure but should not be dictated by structure. Only by broad experience in composition can the full design possibilities of building materials and methods be realized. This experience can be gained from composition classes where a student is free from the limitations of architectural factors of utility and construction. Experience thus gained and intelligently applied to archi-

tectural forms can be a stimulation to design.

In addition to the healthful influence of art courses on design creativeness, it must still be remembered that the architect's chief means of expression is through graphic presentation. Only after a project has been thoroughly studied for refinement and character on the board can we expect a building worthy of being distinguished as architecture. How can one expect to study texture, value, color, material, or composition unless he is capable of graphically representing it on the board. Too often a constructed building bears little

similarity to the "board" design. This condition is the result of a lack of application of the principles of art to architectural design.

It is my opinion that design worthy of the term architecture can best be realized when the designer recognizes the contributions offered by history and the arts. The full contributions of neither history nor the arts can be realized except when each design critic and each student is fully aware of the fact that architecture is an art as well as a science, and that, like all other cultural institutions, it is founded upon the achievements of the past.

The Architects' 1952 Trek Abroad

IN FIVE PARTS—PART II

By George Bain Cummings, F.A.I.A.

To tell his own family and a few close friends about the Trek, Mr. Cummings wrote this account and had a few copies made in the typing. Later, we persuaded him to share it with the JOURNAL readers, so here it is, in installments.

THREE WAS AN EXCURSION to Cambridge where we were conducted through the quadrangles and buildings of many colleges, but especially of King's College by a fellow and official of that foundation, who lunched with us at the quaint inn in the center of the town, led us across the most famous

of the bridges over the Cam, and then commented learnedly and engagingly on King's College Chapel and its famed vaulting.

On the same excursion we were privileged to visit Hatfield House, on the road from London to Cambridge. This manor house of the Elizabethan era was actually the

home of Queen Elizabeth I from the time she was three months old until she ascended the throne. Among the treasures on display is a scroll sixty feet long tracing her lineage from Adam down to the year 1583. Under the erudite guidance of Mr. Drage—a character out of Dickens—we were shown the choice furnishings and interesting parts of the manor, including a set of seals containing one of Richard II, 1377, and the lovely little family chapel. But the unforgettable treasure of Hatfield for me was the view from a second-floor gallery out upon the loveliest flower garden I have ever seen. It was perhaps 300 feet square, divided rather informally into beds with masses of brilliantly colored flowers such as the benign climate of the region seems uniquely able to produce. I shall always love England for the flower garden at Hatfield.

On another day it was Hampton Court Palace that we visited, and Windsor Castle, and Eton, where we saw the famed playing fields and the boys in their distinctive dress so familiar to us, and especially Runnymede! Here on this broad plain the barons wrung from a reluctant and recalcitrant king the Magna Carta that belongs as much

to us of the free world as to England itself. Here, more than 750 years ago, our forebears established once and for all the right of men to freedom under God. I felt like kissing the ground as I took high resolve for myself and for you that we shall not permit this right ever to be lost to us.

But there were two other high spots I must relate. One occurred on the morning when some London architects conducted us through one of the new housing developments that have resulted from the war damage in slum areas. We saw many low apartment buildings and two-story row houses, and one housewife seemed eager to have us enter her home. It was one of a row arranged around a little exterior court. Her front door opened upon a tiny hall in which stairs led to the second floor. At the right of this hall was the kitchen and dining-room with a service door beyond, opening on a bit of alley giving access to bins for fuel and trash cans. Behind the kitchen was a little living-room with large windows and a door opening onto her very own garden. Up the stairs there were two bedrooms and a bath quite like those we provide for small apartments. She introduced us to her mother,

and the little boy who met us at the entrance was her son. Everything shone with housewifely care. Her possessions were meager but sufficient—and how radiant was her face as she proudly and gratefully showed us *her* home. Maybe she was exceptional, but here was a demonstration of subsidized housing for the low-income group and of how people may be challenged to better living by improved environment, that was worthy of deep thought.

And the other high spot occurred at the other end of the social scale. We went to see the ceremony of changing the guard at Buckingham Palace, and stood for over an hour, in intermittent drizzle, watching the pageantry. There were crowds of people—natives and visitors—good naturally and courteously controlled by bobbies (and one police woman), all of whom were war veterans who proudly wore their medals proudly won. In the midst of the long formality, while the guard's band was playing tunes from South Pacific, a cry rose from the crowd around us, and looking up to the windows of the royal apartment we saw a nurse holding little Princess Anne so that she could look out upon the scene. Her golden ringlets glinted like a

halo and the crowd was in rapture! And *then*—*bonnie* Prince Charles jumped up to the window and flattened his hands and nose against the pane and excitedly watched the proceedings in the yard below, while the people showered him with affectionate words. And a little later a limousine drove up to a side entrance under the nursery windows and the little prince was whisked away for a morning ride, passing close enough for us to see him well, and he was a very active passenger! The whole crowd—thousands of people—were sending waves of love, with prayers spoken and unspoken, to this little one, symbol of goodness and mercy and order and dignity of life. It was *the* high spot of my visit to England.



Now we are in Sweden. We left London at noon, July 4, and flew in a British European Airways plane over Falmouth and the sand bars of the North Sea, past the Frisian Islands, over Heligoland and Denmark to Copenhagen where we put down briefly and enjoyed refreshments at the airport. From the air the intensive cultivation of the flat land was everywhere in evidence, together

with frequent sprinklings of villages marked by uniform pinkish-brown roofs. We passed over the narrow strait connecting the North Sea and the Baltic and came immediately over the forests and myriad lakes of Sweden. They claim nearly 100,000 of the latter, and I'm sure they are not exaggerating. The roofs of the villages interrupting the forests were bright brick red, and the whole aspect of the scene was fresh, clean and clear. As we approached Stockholm, and spotted the famous town hall, clouds gathered, treating us to a brief shower as we landed and boarded our bus for the Hotel Malmen in mid-afternoon.

So here we are, coping with an unfamiliar language and currency, in a new and extremely modern hotel, quite in contrast with the luxurious Savoy we left this morning in London. At the Hotel Malmen we have two bunk beds, built-in furniture, tiny closet space and a *very* minimum bath, with bath towels that seem no larger than wash cloths in contrast with the great six-feet-square towels of the Savoy. The materials of floors, walls, ceilings and doors are hard and the corridors are resonant as contrasted with the deep-piled quietness of the Savoy. But never-

theless we are comfortable, and the meals are delicious.

At 8 o'clock on our first evening we entertain a group of Swedish architects and their wives in the banquet room of the hotel—a very warmly colored and festive apartment. Most of them understand English, and my words of greeting seem to be understood and appreciated. Their spokesman responds in excellent English and we toast each other and have a merry evening that lasts late.

The next day we spend at nearby Gustavsberg, a co-operative, integrated community with three factories producing ceramics and plumbing fixtures as the economic base. The workers live in apartments or individual houses that are fresh in design. The natural surroundings—uneven terrain with outcropping stone masses, and many pine and other trees—have been carefully preserved. There is a noteworthy modern school and there are shopping groups and other community buildings sufficient for the needs of a self-contained neighborhood of about 4000 people. The striking thing to me is the evident happiness of the workers in the factories. Almost every bench is adorned with some kind of growing plant, or flowers or pictures,

and agreeable recorded music is heard in the various work rooms. Much of the work in the ceramics factory calls for individual creative effort, and the productions are lovely indeed. One of the management takes us to the Svenska, an old inn now used as a youth hostel, where we have an excellent lunch in the native style, and enjoy a setting reminding us of the St. Lawrence or Adirondack country. Upstairs are the dormitories for the overnight use of young people traveling by foot or bicycle, of whom we are to see great numbers during our Trek.



Sunday is memorable because of the morning spent at the Town Hall and the afternoon boat ride. The Town Hall is only thirty years old and yet seems to reach back to the beginnings of Stockholm 700 years ago. While its exterior appearance and interior elements are cast in historical mold, the new ways in which familiar materials have been used, and the creative imagination apparent in its details, make it alive with interest and suggestion for the contemporary architect. Every part and apartment rewards careful study. The ceiling of the tower with its

hundred vaults, the council chamber reminiscent of old Norse halls, the spectacular golden room, Prince Eugene's frescoes, the two great courts, the especially designed furnishings throughout, mark this as an architectural masterpiece which shall endure for centuries, a monument to Ostberg, the architect, whose book containing his personal story of the building we were able to obtain. At certain times daily a mechanical group of figures parades out of one opening in the upper wall of the tower, across a balcony, and back through another opening—a continuing reminder to the people of the city of the historical event that secured the founding of Stockholm. We watched this to the accompaniment of chimes, an amusing postscript to the message of the building.

And that afternoon, after lunching by the water's edge in the dining-room of the great Opera House, we witnessed the pomp and ceremony of changing the guard around the royal palace, and then were taken in a cabin launch for a three-hour ride over the waterways encircling the many islands which are a part of the city. This water is that of the Baltic Sea, to which Stockholm is a near neighbor. From the water Stockholm's

old and new parts, connected by soaring concrete bridges, are seen to great advantage. The keen, cool, invigorating air, upswept from the water, the tree-covered slopes of the surrounding countryside, the clear colors of buildings—they use colored stucco freely—united to give us an afternoon of rewarding sight-seeing with little personal fatigue. So we were ready for shopping on Monday.

On Monday, also, we went in the afternoon to the studio estate of Carl Milles, the famous Swedish sculptor, and caught a glimpse of the aged but still active artist resting in one of the secluded arbors. His estate is perched upon a high cliff overlooking a lakelike arm of the sea, and he has developed the cliff slope with a succession of terraces and staircases of giant scale. Whether standing at the top or on the level court at the bottom or on any of the intervening terraces, there are statues and sculptured groups, architectural fragments and bits of gardening skill to interest, please and impress the beholder. Fountains and water-plays of various kinds added delights, and the flowers were at summer prime. To me the sculpture that most appealed was a small piece depicting an aged couple huddled

dled on a park bench, beset by wind and cold, while the old man tries to shelter his wife. Milles did this when he was seventeen years old, a penniless student in Paris. It shows the ability of a master, and the perception of a great soul.



But when I try to select the high spot of the visit to Sweden I think of two or three occasions when Mother and I stopped to watch the sweet little tow-headed children in the public wading-pool near the hotel. Here, in the warm sun, quite naked and unselfconscious, little boys and girls from toddlers up to three or four years of age wade and splash and play as one hopes children may, the world around. And the mothers—they are the same the world around—the mothers play beside their little ones, encouraging them to become familiar with the water and to grow to love it and the fresh air and sunshine. Everywhere we went Swedish people seemed cheerful, self-reliant, healthy and happy. Maybe it is because they played in wading-pools during the soft summers of babyhood.

(Next month, Switzerland and Italy)



The National Legislative Chambers

By John F. Harbeson, F.A.I.A.

THE NATIONAL CAPITOL is an old building, begun in 1791, the work of a succession of architects. Thornton, Latrobe, Bulfinch and Walter each had a part in giving it its form. The earlier parts of the building were in the idiom of George Washington, Thomas Jefferson, and the other founders and patriots of our country. They loved classic forms and, in using them, the architects built in all the latest developments of science they knew as to comfort and of means of construction.

The Capitol has grown as the country has grown, changing to accommodate itself to changing uses—government for an ever-increasing area and population, more powerful government, more complicated government. The growth of the country westward, and resultant increase of representatives in Washington, led to demands for larger legislative chambers by the middle of the last century. There was also need for larger gallery space, with comfortable seats, banked for better view of legisla-

tive procedure by constituents and by the press. Just before the Civil War, Thomas U. Walter designed additions which more than doubled the building's size.

At that time the Senate and the House were given new Chambers, in new wings, The Senate to the north, the House to the south. Originally the Capitol had been built of Virginia sandstone. This was streaked with soot when the building was burned by the British in 1814; to conceal this discoloration the stone was painted white, as was the Executive Mansion for the same cause. For this reason the new wings and all new parts were faced with white marble. The new high dome, built at this time, was made of cast-iron plates and wrought-iron bolts and straps, and it, like the sandstone, was painted white.

The trusses of the roofs over Senate and House Chambers were also of iron. It may have been difficult in the years preceding the Civil War to secure good materials. Just before the late war

David Lynn, present Architect of the Capitol, in a routine inspection found that a number of the gussets of these trusses were cracked. This led to temporary shoring at the front line of the galleries, and the determination to rebuild the roofs as soon as conditions should permit.

When our nation was first formed it had won a war against England, and with the aid of the French. Perhaps influenced by these considerations, the Chambers for House and Senate, as rebuilt in 1814 from the designs of Latrobe, were of the French or Continental type, semicircular in plan, and with vaulted ceiling. The House had a gallery around the circular perimeter, with a high wall behind the speaker. It remains, as "Statuary Hall," serving now only as passageway to the new House wing, and stopping point on the sight-seeing tours of visitors.

The early Senate Chamber, which had a gallery only on the straight side, the semicircular wall rising to the vault, is also extant. It was for many years the seat of the Supreme Court, and since then, on occasion, for the Senate when its Chamber is under repair, or for public hearings of committees.

Both of these old rooms are satisfying architectural compositions,

rooms of great distinction, still a joy to behold. They did not fulfill the needs of the legislators, especially as to seats for visitors, nor of the press.

American law is founded primarily on the English Common Law, and though it shows some influences of French, of Roman, and even of Hebrew law, these are an unimportant part of the total science. It is quite likely that because of these considerations the Chambers designed by Thomas U. Walter, first opened in 1857, definitely follow English precedent. Like the Halls of Parliament they are rectangular, and the space for the legislators is completely surrounded by galleries for the public, for the guests of the lawmakers, and for the press. And the press, as in England, sits directly over and back of the presiding officer.

As architectural compositions the newer rooms were dull and commonplace in comparison with those built in the early days of the Republic. Nowhere was there a strong focal point. The rostrum rose in several stages, the presiding officer seated on the highest of these—with a continuous gallery this point had less wall height behind it than any other part of the perimeter. This is a symptom of

democracy, where all are created equal, and lawmakers are considered servants of the people. The chambers were vastly more efficient for the legislative processes that had grown up in this nation than the earlier, more beautiful rooms had been, and where the presiding officer was given a setting of greater dignity.

So eminently functional was the rectangular shape and circumambient gallery that no change of arrangement was tolerated at the time of the recent re-doing. Other relics had also inherited rights. Around the gallery walls of the Senate, alternating with the doors to its several separate parts, were niches containing marble busts of early Vice Presidents. None is a distinguished work of sculpture, but all are hallowed by age and association, and had to remain.



The House Chamber as designed by Walter had originally a similar series of niches intended for portrait busts. A few had been installed. But the need for ever more spaces around the Chamber for multiplying legislative business had, through the years, caused the filling in of some of the niches, leaving only recessed flat panels

with circular heads. This was a justification for moving the busts elsewhere, simplifying the wall appearance.

The Walter Chambers were lighted through diffusing sashes by skylights. Overhead light is always gloomy; with the accumulated patina of years the light was very dim on dull days, and added artificial light made an unpleasant mixture.

When the failure of the trusses made rebuilding of the roofs necessary the Congressmen asked Mr. Lynn to do away with the skylights, to provide light that would be continuously good, by day and by night, better acoustics, better air-conditioning. There had been some progress in these sciences since the Civil War; experts in various branches were brought in to assure results, in spite of the sometimes conflicting desires of the group client, which frequently made decisions against advice of counsel, as is the primeval urge of clients. The three matters were attacked at one time by installation of a painted stainless-steel ceiling of small curvature, perforated with fifteen holes to the square inch. This ceiling permits penetration of sound from the Chamber, to be caught by absorbent material above,

exit downward of fresh air from the plenum above, and reflection of light from a continuous row of powerful sources around the perimeter of the dome. It does all these things well.

In the center of each dome is an oculus, to give the appearance of some natural light. There are additional light sources. Around the galleries are bracket lights, the light units concealed from sight within the opaque bowls of the fixtures, intended to give a soft light on the flat ceiling surface around the domes, to prevent the appearance of heaviness. There is no flash on the side walls. In the House Chamber they also, by arrangement of reflectors, light the seals of the states and territories in a band at the edge of the dome, and they light, quite well, the relief sculpture portraits of twenty-three lawgivers who have helped to shape the development of American law, from Moses to Jefferson.

It is in the gallery back of the presiding officer that the press is placed, in England and in this country. This position, facing the legislators, is a symbol of the importance of the press and of the complete belief of the electorate in the importance of the freedom of the press. Nowhere is the press

so free or so powerful as in the United States. From their seats these members of the Fourth Estate may see and hear every parliamentary procedure. In the general assembly auditorium of the new United Nations Headquarters the press is placed at the back of the delegates, and some distance away. A number of members of the United Nations have no freedom of the press. In what sort of room does the Politburo sit? It is safe to assume there are no galleries except for the NKVD. Certainly no group of press reporters, chosen independently by newspapers, sits above and looks down from behind the presiding officer.



The Rotch Travelling Scholarship

EXERCISES preliminary to the selection of the 64th winner of the Rotch Travelling Scholarship will be held next April. Applicants must be American citizens under 32 years of age on May 1, 1953. Other requirements concerning architectural experience, degrees, etc., may be obtained by writing William Emerson, Secretary, Rotch Travelling Scholarship Committee, 107 Massachusetts Ave., Boston 15, Mass.



ROANOKE STREET HOUSES (1931), CHESTNUT HILL, PHILADELPHIA, PA.

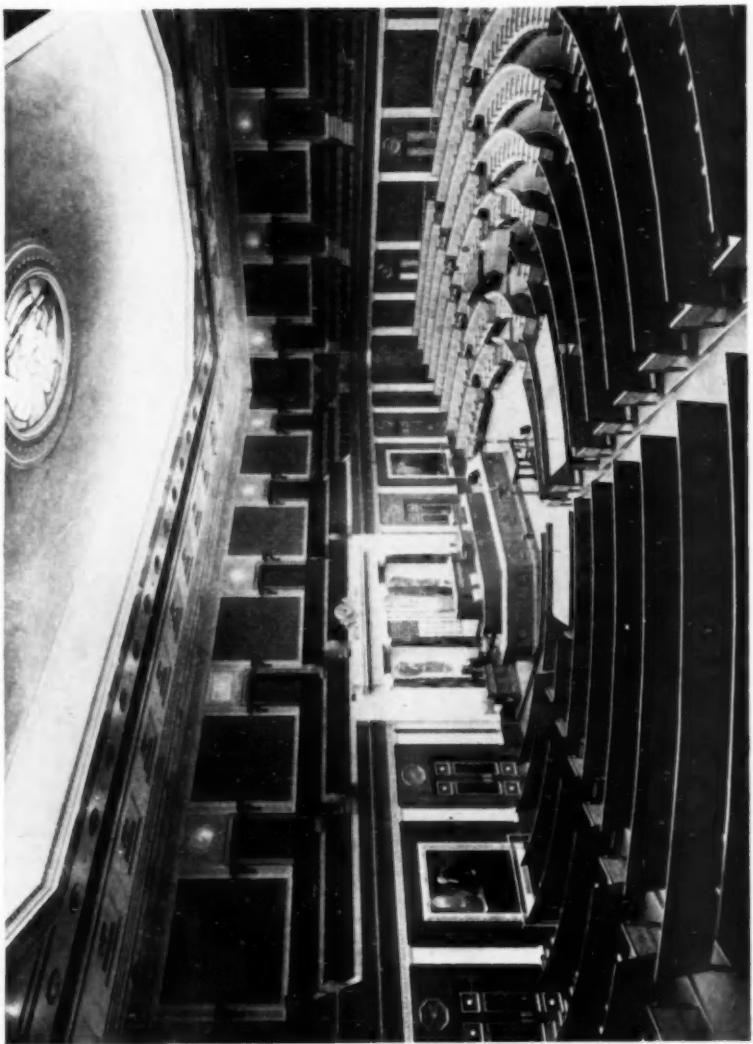
H. LOUIS DUHRING, ARCHITECT

Favorite Features of
recently elected Fellows:
H. Louis Duhring, F.A.I.A.

*Journal
of the AIA*



THE SENATE CHAMBER, U. S. CAPITOL, AS REFINISHED.
DAVID LYNN, ARCHITECT OF THE CAPITOL;
FRANCIS P. SULLIVAN, ASSOCIATE ARCHITECT;
HARBESON, HOUGH, LIVINGSTON & LARSON, CONSULTANTS



THE HOUSE CHAMBER, U. S. CAPITOL, AS REFINISHED.

DAVID LYNN, ARCHITECT OF THE CAPITOL;
FRANCIS P. SULLIVAN, ASSOCIATE ARCHITECT;
HARBESON, HOUGH, LIVINGSTON & LARSON, CONSULTANTS



THEODORE IRVING COE, A.I.A.
Technical Secretary
The American Institute of Architects

Photograph by Gretchen Van Tassel

The Institute's Headquarters Staff

By *Clair W. Ditchy, F.A.I.A.*

In each of the last three issues there has appeared a brief biographical sketch and photograph of a staff member. This has been at the direction of The Board of Directors whose thought has been that our rapidly expanding membership is not sufficiently acquainted with our excellent headquarters organization and its efficient personnel—who does what, and why. The series will be continued until eleven members of the staff have been duly chronicled. We regret that we do not have the space to more fully cover the background and service of these people whose ministrations activate, preserve and promote the prestige and effectiveness of The Institute.

THEODORE IRVING COE, A.I.A.

Technical Secretary

OUR TECHNICAL SECRETARY acquired his early architectural training in New England, migrating to New York with the turn of the century to supervise the erection of the Hotel St. Regis for Trowbridge & Livingston.

Then followed the general superintendency of a large construction company, in New York City, during the erection of the United Engineering Societies' Building, and a 16-story office building, and the return to architecture as office manager for Howells & Stokes.

During the reform administration under Mayor John P. Mitchell, he served as Chief Inspector of the Bureau of Fire Prevention of the City of New York.

During World War I he supervised the installation of me-

chanical equipment of the Army Base, at South Brooklyn, for the Turner Construction Company.

He became office manager for Carrère & Hastings in 1924, bringing to a close that long established office in 1930 following the death of its remaining partner, Thomas Hastings.

In 1932 he came to Washington as the representative of the architects for the construction of the U. S. Supreme Court Building, upon completion of which he assumed the dual functions of Technical Secretary of The Institute and Executive Secretary of the U. S. Construction League, both operating from the same desk at The Octagon. Later he became the full-time Technical Secretary of The Institute.

Bringing to Washington active participation experience with the New York Building Congress, in 1937 he joined with others interested in the formation of a similar Congress in Washington, and was its first President.

With the formation of a local Board of Zoning Adjustment, in 1938, he was appointed a member, becoming Chairman of the Board, a position he still holds.

A member of The Institute since 1922 he is a life member of the Connecticut Society of Civil Engineers, and a member of the Washington Society of Engineers.

As Technical Secretary Mr. Coe responds to requests for technical information, edits The AIA Standard Filing System and Alphabetical Index, and assigns applicable File Nos. upon request. He recom-

mends the appointment of representatives of The Institute to Technical Committees, is the representative of The Institute on 70 Technical Committees of ASA, ASTM, NFPA, etc.; and edits the *Technical News* and *Technical Bibliography* in The Institute's BULLETIN.

He maintains contacts with the Chapter Representatives for Collaboration with the Department of Education and Research, is the liaison between The Institute and The Producers' Council, and reviews material published in The Council's *Technical Bulletin*.

He is also Secretary of The Joint Committee of The AIA and The Producers' Council, and Co-Secretary of the National Joint Cooperative Committee of The AIA and The Associated General Contractors of America.

Pei in the Sky

By Astragal

Reprinted by permission of the Editors from *The Architects' Journal* for August 28, 1952.

THE BRITISH ARCHITECT's mouth is inclined to water slightly as he looks at the architectural magazines of foreign countries, somehow more fortunate (but goodness, how?) than we are. Tiny beads of sweat broke out on

my even tinier forehead last week as I mulled through the pages of the American magazine illustrating the offices of Mr. Zeckendorf. Who is Mr. Zeckendorf? Come, come, dear readers—he is a real-estate magnate from New York, famous,

among other things, for his remark, "I don't get ulcers; I give 'em."

It seems that Mr. Z., with the help of his architect, Mr. Pei, has built himself a plush eyrie on a Manhattan roof-top. It consists of a handsome, fully glazed reception room and terrace in the off centre of which stands the private sanctum—a 25-ft.-diameter cylinder of teak, oak and glass. No harm done so far—except in the indescribable style of the text in which, at one moment, the phrase "agreeable euphosia" swam past my eyes like some repellent and unexpected fish in a quiet pool. But more is to come. The office cost half a million ("couldn't afford a penny less," said Mr. Z.), and is equipped with every sort of gadget, including "mood lighting"—a system of light changes controlled by Mr. Z. from his desk to match the mood of the moment.



Now let us recap. Mr. Z. is a big operative. Agreed. He is possibly the biggest real-estate operator of his size in the world. Agreed. Clearly he needs an impressive, dignified, up-to-date, and efficient office. In his profession, too, an element of the bizarre is not inap-

propriate for its publicity value. Agreed. Mr. Pei is clearly also an imaginative and able designer, and there is no doubt that he has achieved an effect of considerable drama and discreet luxury—despite the technical difficulties encountered from in-driving rain and melting plastic domes. No eyebrows need be raised either at the fact that Mr. Z. is apparently happy to work in a windowless hat-box while a tremendous view of New York and the sky stretches—beyond his vision—within a few feet of his desk. That is a matter of personal choice. What honestly baffles one about the whole project is what really goes on in Mr. Z.'s mind as in, say, six months' time, he sits dealing out ulcers from his carpeted pill-box. By now, presumably, the first excitement has worn off. The publicity has dropped from a blaze to a distant buzz. Clients are visiting the place for the second or third time and can no longer be diverted by cylindrical lifts mounting into bean-shaped bathrooms. Even the mood lighting has become a bit of a chore. "Quit going through that old mood-lighting routine, Zeckendorf," I can almost hear a client snarl, "and take a good look at Clause 3 of this agreement."

The Regional Councils

By Joseph B. Shaughnessy

THE WIDE GAP between the chapter level and the national organization of The Institute is logically and rapidly being filled by the formation of Regional Councils.

The feasibility and effectiveness of the Regional Councils have been pioneered by those regions which have grasped the idea and now offer the benefits of their experience to unorganized regions. Of the ten regions, all are now organized except the Central States, Middle Atlantic and Mountain States. Each operates under its own by-laws, which are simple and flexible. Their splendid example in organizing these Councils and the recognized benefits for The Institute and its constituent bodies caused the Middle Atlantic Region to pass a resolution in June, 1951, urging the Board of Directors to further the establishment of Regional Councils in all regions.

The Board action in September, 1951, resulted in the creation of a National Committee on Regional Councils, consisting of the author as Chairman, William Bailey Smith and Julian E. Berla, members.

This committee reported to the Board of Directors in June of this year, urging that there be established in each District of The Institute a Council of Regional Delegates with appropriate representation from each constituent Chapter; such Council would be required to meet with its Regional Director at stated periodic intervals for the purpose of:

1. Discussing all problems pertinent to its District.
2. Informing and advising its Regional Director on the needs and wishes of the member chapters.
3. Being informed and advised by the Regional Director of the administration and policies of the national body.
4. Preparing for the use of the national convention a study of the qualifications of candidates for the office of Regional Director.

5. Widening the scope and importance of the Regional Conference.

A resolution to this effect was passed by the 84th Convention without amendment.

Needless to say, the Regional Council is not intended to encroach upon the widening activities of the

chapters, the state organizations or the national body, but rather it will benefit these existing segments of The Institute, providing an essential intermediate area of organized activity.

The ultimate benefits for the in-

dividual practitioner will be evident in closer relationship with the work of the national body through frequent contact with his Regional Director, and a widening realm of personal contact with fellow architects through the medium of the Regional Conference.

Books & Bulletins

TOWNS AND BUILDINGS. By Steen Eiler Rasmussen. 208 pp. $6\frac{1}{4}$ " x $9\frac{1}{2}$ ". Cambridge: 1952: Harvard University Press. \$4.25.

A new and enlarged edition of a book first published in Danish in 1945. A successful effort to capture the personality of a whole city instead of a few individual monuments which the casual visitor remembers.

A HANDBOOK OF PERSPECTIVE DRAWING. By James C. Morehead and James C. Morehead, Jr. 178 pp. 9" x 12". Houston: 1952: Elsevier Press, Inc. \$6.

Another shortcut to the perspective, by the Professor Emeritus of Graphics at Carnegie Tech and the Professor of Architecture at Rice Institute, Houston.

HOUSING IN THE TROPICS. Housing and Town and Country Planning Bulletin No. 6. 148 pp. $8\frac{1}{2}$ " x 11". New York: 1952: United Nations. \$1.50. One of the United Nations publications, prepared by its Housing

Bulletins

and Town and Country Planning Section of the Department of Social Affairs. The aid to architectural practitioners will be largely social and economic rather than architectural.

BAUHAUS 1919-1928. Edited by Herbert Bayer, Walter Gropius, Ise Gropius. 224 pp. $7\frac{1}{2}$ " x 10". Boston: 1952: Charles T. Bradford Co. \$5.50.

A new edition of a book first published in 1938—the history, aim and philosophy of the Bauhaus movement.

MODERN FURNISHINGS FOR THE HOME. By William J. Hennessey. 306 pp. $8\frac{1}{4}$ " x $10\frac{1}{4}$ ". New York: 1952: Reinhold Publishing Corp. \$10.

Frankly announced as a selective catalogue of home furnishings that are available from stated manufacturers, it is a useful book, as supplementing with practical information the designs of new furniture appearing in the magazines.

ART AND TECHNICS. The 1951 Bampton Lectures in America. By Lewis Mumford. 170 pp. 5½" x 8". New York: 1952: Columbia University Press. \$2.50.

The kernel of Mumford's philosophy; a forceful and well substantiated exposition of his thesis that man's immediate danger is the imbalance between his creative impulses—his arts, his life as a whole human being—and the machine to which he has almost surrendered. Mumford points out the ebb and flow of the age-long struggle between two main parts of man's nature—the inner and subjective side, the maker of symbols as a means of projecting his emotions and his understanding of life's meanings, as contrasted with his external or objective side, the maker of tools for expanding the power and efficiency of his control of the forces of nature. These two parts of man have at times been in balance—in fifth-century Greece, for example—but from the sixteenth century to the present man has followed the machine as his pattern, to the near atrophy of his powers as a whole man. Mumford does not despair of man's ability to seize again the initiative he has almost lost, but the way

ahead is for him to point out, not the feeble word of this reviewer; his book is a "must".

ART IN MODERN ARCHITECTURE. By Eleanor Bittermann. 182 pp. 8¼" x 10¼". New York: 1952: Reinhold Publishing Corp. \$10.

An effective and well illustrated argument against the widespread impression that all contemporary architecture is naked. Here are numerous examples of the aid sculpture and painting and some of the crafts can bring to our contemporary building.

WHITE COLUMNS IN GEORGIA. By Medora Field Perkerson. 384 pp. 6½" x 10". New York: 1952: Rinehart & Co., Inc. \$7.95.

Stories of the old South, with the emphasis on romance and social history rather than on architecture, although the photographic illustrations are plentiful and far more varied than in most architectural sources.

LETTERING ART IN MODERN USE. By Raymond A. Ballinger. 246 pp. 8¾" x 11½". New York: 1952: Reinhold Publishing Corp. \$12.

There has been no lack of books

on lettering since F. C. Brown's effort half a century ago. The Ballinger book is particularly effective in its presentation and, perhaps unconsciously, a powerful argument for the enduring supremacy of the Roman capitals and the later script.

ARQUITECTURA EN COLOMBIA. By Jorge Arango and Carlos Martinez. 138 pp. $8\frac{3}{8}''$ x $10\frac{3}{4}''$. Bogota: 1951: Ediciones PROA. American distributor Wittenborn & Co., New York, N. Y. \$7.50.

Photographs and plans of contemporary architecture in Colombia between 1946 and 1951. Text and captions are in Spanish, with a summary in English and in French.

ARCHITECTURAL HERITAGE OF NEWPORT, RHODE ISLAND, 1640-1915. By Antoinette F. Downing and Vincent J. Scully, Jr. 504 pp. $9''$ x $12''$. Cambridge: 1952: Harvard University Press. \$18.50.

Newport is particularly fortunate in having the sponsorship and support of Mrs. Michael M. van Beuren, who made it possible for the county's Preservation Society to record in this sumptuous volume many of the monuments and facts connected with Newport's life.

The illustrations, both photographic and from drawings, are particularly fine.

DER BAUMEISTER OTTO BARTNING UND DIE WIEDERENTDECKUNG DES RAUMES. By Hans K. F. Mayer. 112 pp. $8\frac{1}{4}''$ x $11\frac{1}{2}''$. Heidelberg: 1951: Verlag Lambert Schneider. DM 20.

Effective illustrations of the man's work, a dated list of his buildings, and a short biography in German.

1952 GOLD MEDAL CATALOG. 96 pp. $9''$ x $12''$. New York: 1952: Architectural League of New York. \$1 (\$1.25 by mail).

A catalog illustrating the work of those awarded Gold Medals and Honorable Mentions by the League in 1950, 1951 and 1952, in the fields not only of architecture but of mural painting, sculpture, landscape architecture and craftsmanship.

Contemporary Architecture Show in Florida

THE Florida Gulf Coast Art Center is planning a show of the contemporary architecture of Florida to open on January 14, 1953, for a month, in the Clearwater Art Museum, Clearwater, Fla. Architects doing work in Florida are in-

vited to show drawings, photographs and models of their work. All entries must be in by January 1, addressed to Mr. Edward C.

Hoffman, Exhibition Chairman, Architectural and Interior Designs Show, Florida Gulf Coast Art Center, Clearwater, Fla.



They Say:

Kenneth E. Appel, M.D.

PRESIDENT-ELECT OF THE AMERICAN PSYCHIATRIC ASSOCIATION
(*In an address before the Conference on Mental Hospital Design, Washington, D. C., April 7, 1952*)

Some of the general principles, it seems to me, which we ought to bear in mind on the humanization of mental hospitals are the following: avoidance of impersonality; emphasis on integration with regional culture and geography; maximum use of occupation.

J. Steel Maitland, F.R.I.B.A.

(*In "Scottish Housing: Past and Present," an address before the British Architects' Conference, Edinburgh, June 26, 1952*)

I am not unhopeful that in due course there will emerge someone with courage to break away from the type of architecture of the post-war years—the inevitable porthole window, the panel of glass bricks at the front door, and other architectural clichés that today pass for design—and hand on for future

generations to admire a style that we can look upon as being our own, just as Charles Rennie Mackintosh did half a century ago.

The Rt. Hon. the Earl of Home

MINISTER OF STATE, SCOTTISH OFFICE
(*At the British Architects' Conference Dinner, Edinburgh, June 26, 1952*)

If you should play such tricks with the anatomy of the house as the modern painter plays with the anatomy of the human body there would be a high degree of domestic confusion. And if one of you should be commissioned to build a house for a modern painter, why not try building it upside down and see if he notices?

Bernard Rudofsky

(*In Domus, August, 1952*)

Intimacy, so little prized today, was the keynote of ancient gardens, skeletons of which have been preserved in Herculaneum, Pompeii and Ostia . . . These gardens were

an integral part of the house; they were contained *within* the house. All were true outdoor living rooms, rooms without roof and they were always regarded as rooms.

Talbot Hamlin, F.A.I.A.

(In "Forms and Functions of 20th Century Architecture," Columbia University Press)

With the development of the camera another kind of paper architecture has appeared—that which seemingly has taken form expressly to produce exciting and unusual photographs. Nevertheless, in its way the camera can be even more deceptive than a drawing, for the good architectural photographer can make beautiful photographs of the most ugly structures. Paper architecture is always finer in the photograph or in the drawing than it is in reality, but true architecture is inevitably a richer and more human experience than any representations of it can ever indicate.

G. E. Kidder Smith

(In a lecture on Italian architecture before the R.I.B.A., April 28, 1952)

For a country beaten in a cruel and psychologically disastrous war, which was then followed by a wretched political uncertainty, for

a country almost totally devoid of building and constructional resources—she has no steel and very little timber—Italy is making a recovery of which she and the whole world can be proud. It is doubtful if any country in Europe has done as much and as well to rebuild its gutted war heritage.

Osbert Lancaster

(From "The End of the Modern Movement in Architecture," Architectural Record, September 1952)

If a really live and profitable movement is to develop from this beginning, then many of the most cherished illusions of the Modern Movement will have to go overboard: that frenzied rejection of the past, for instance, that ridiculous attitude of having absolutely no connection with the period next door, which has had such disastrous effects on architectural education. Then that inhibiting fear of the cliché must at all costs be overcome, and it must be realized that a good supply of sound, generally acceptable clichés is one of modern architecture's most urgent requirements; that whereas the success of eighteenth-century poetry lay very largely in just this invention of clichés that could safely be entrusted to local builders to ex-

ploit without becoming wearisome, the failure of the Modern Movement wholly to get clear of the coterie stage was in a very large measure due to the fact that the best they could produce in the way of clichés was a window that turned a corner and a couple of pavement

lights. Above all, the modern architect must at all costs come down from his functional tower of reinforced ivory and realize that a public which has for years been asking for half-timbered bread is not going suddenly to be satisfied with a cantilevered stone.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



"GOOD DESIGN IN ARCHITECTURE"

BY WILLIAM W. LYMAN, JR., Cambridge, Mass.

APROPOS Ralph Walker's three hundred and fifty-three words on "Good Design in Architecture" (May JOURNAL), permit me to submit:

Good design in a Nutshell (or, An Even Dozen without Sugar):

To the point, with the tools at hand, and from the heart.

ARCHITECTURE DEFINED

BY RAUL J. ALVAREZ, HON. A.I.A.

As Honorary Corresponding Member of The A.I.A., I have the pleasure of reading every month, the JOURNAL. In the issue of October, page 188, I found something about the definition of architecture.

Please advise Mr. "Hubertus Junius," who, paraphrasing Sir Henry Wotton's definition of Architecture, says: "Architecture is the Art of Building with strength,

commodity and delight," challenges, "Find me a better one if you can."

Here it is: "Architecture is the art of building with strength, suitability, beauty and economy," because I think this last condition must fulfill any building, remembering Vitruvius who states that "the Architect ought to know mathematics to allow him to establish the cost of the building."

DECEMBER, 1952

"THE AVERY LIBRARY"

BY CHARLES ALLAN BARETSKI, Newark, N. J.

Referring to a letter from Avery Librarian James Grote Van Derpool, published in the JOURNAL of May, 1952.

MANY WRITERS of distinction have been falsely accused of plagiarism. However, few such fables have been coupled with strange inconsistencies!

Justice Holmes once remarked that "the character of every act depends upon the circumstances in which it is done . . ." In regard to Professor Van Derpool's accusation, the following circumstances must be made known:

1. His letter was published *without* my knowledge.

2. Nor had he informed me that such accusation had been made.

3. His implications that I had committed plagiarism are *in no way* supported by the facts of the case. Nor had he presented, in his published letter, an iota of evidence! (He charged that I used "information derived from" an unpublished ms.)

4. While he contested my statements, he failed to cite a *single* supporting authority!

5. Consider my 14-years' service as librarian, many years' experience as lecturer, National Archives' internship, and all my published works in national scholarly journals, including A.I.A. JOURNAL. All

demonstrate that I, upon request, have been most prompt in supplying sources for *my* statements.

6. I have voluntarily furnished the JOURNAL with a 10-page list of detailed bibliographical citations to my *published* sources.

7. Arranged in paragraph sequence, my 112 citations, based upon independent bibliographical research, indicate conclusively that the critic's charges are not only unkind but that they are also *unfounded*.

Unwittingly the critic undermines his own case! Each attempt to discredit me only draws our attention to further inconsistencies on his part.

He attacks my description of Avery Library as "the world's greatest." He regrets my 'assertive comparison with the RIBA Library, . . .' Yet my published sources, supporting this claim, extend over *forty* years!

Successive issues of the *official* Columbia University "Announcement of the School of Architecture" . . . (1949-50, 1950-51, 1951-52) categorically state that "The Avery Architectural Library is the leading architectural research li-

brary of the world." Therefore, how can the Avery Librarian now deny this claim?

In 1912, W. Dawson Johnston, Columbia University Librarian, in his annual report described the School of Architecture's "unrivalled library." In 1913, George L. Hunter's article referred to "Avery Library's premiership among the architectural libraries of the world."

To Edward Carter's counter-claim in *The Library Association Record* (January, 1935), the British editor, in his footnote, raises serious doubt about RIBA Library's alleged supremacy.

The official *RIBA Library Bulletin* (May, 1951) suggests that RIBA's statistical totals might have been inadvertently misleading inasmuch as "a good deal" of RIBA Library's books have "no immediate perceptible connection with architecture!"

Competent investigation unequivocally proves that the collections, are not "so . . . similar in their holdings" as has been so dogmatically stated by Professor Van Derpool. T. F. Hamlin's book, "Some European Architectural Libraries," (p. 81) points out RIBA Library's own admission of considerable "lack of early American architectural books."

The *RIBA Journal*, itself, (Nov. 1945) describes "the border-

land subjects," i.e., fine arts, aesthetics and sociology, as *overly* represented in the RIBA Library!

The critic states that my "comparison seems without point." Yet a former Avery Reference Librarian, Edward R. Smith, also made, in 1911, a similar comparison in favor of Avery! How, then, can Professor Van Derpool's attempts in disclaimer be reconciled with the facts?

Moreover, he apparently ignores the rivalries among architectural libraries. Yet T. F. Hamlin mentions them in his book! (*op. cit.*, p. 82)

The critic identifies one misspelling. Here he performs a great service: this *Tuttle L'Opere* (*sic*) can be traced to its source, a misprint in a published Columbia University exhibition catalogue! Here the critic unintentionally negates his own charges—pinpointing indisputable internal evidence!

The critic further declares that Serlio's drawings are "generally" twice the size of the ms. pages." This tells us almost nothing; for it fails to indicate the size of either drawings or ms. page!

Similar pretensions concerning the *Speculum Romanae Magnificentiae* are not based on anything I said at all. *Nota bene* how the critic theorizes, "This would seem to imply . . . "

How can anyone mistake my descriptive article on Avery's collections as a history of the institution? Would there not possibly be great differences in treatment, style and accuracy? The critic's fears, like his accusations, reveal operation of *non sequitur*. Both, therefore, are groundless.

The critic, challenging my usage of the phrase, "Complete its

[Avery's] collection . . .," indirectly attacks similar usage by former Avery Librarians, including E. R. Smith and T. F. Hamlin.

Written in a spirit of generous good will, my article reflects admiration for Avery. If Professor Van Derpool should immediately withdraw his charges, I shall believe that he, too, is motivated by the same good will.

REGARDING THE AVERY LIBRARY

BY JAMES GROTE VAN DERPOOL, New York, N. Y.

ALL OF US HERE are well familiar with Avery's reputation; my objection was to the tactless and needlessly specific comparison with a great sister library across the Atlantic, which is most similar to ours. We too own extensive holdings in "fine arts and esthetics . . ." but have placed these on loan in the adjacent Fine Arts Library, which is administered through Avery.

The "small" original drawings in our Serlio turn out to be not so small after all, often being twice the size of the manuscript pages which measure approximately 18½ x 13 inches.

As to the possibility of relationship between his article and my manuscript, compare, for instance: (J. G. V.)

" . . . the first printed book to contain architectural illustrations, the

Francesco Colonna, *Hypnerotomachia* of 1499, is likewise generally regarded as the most beautiful woodcut book ever printed and the only extensively illustrated book published by the great Aldus in Venice;"

(C. A. B.)

"Also, Colonna's *Hypnerotomachia Poliphili* of 1499, the first printed book to bear professionally conceived architectural illustrations, is represented here. Antiquarians rightly consider it the most beautiful Italian woodcut book ever printed. Furthermore it is the only extensively illustrated book published by Aldus in Venice."

Aside from my own writings, I believe Mr. Baretzki will be hard put to find another source for the information regarding the *first professionally conceived architectural illustrations appearing in a printed*

book (see also the May 1, 1951 published catalog of Columbia's "Exhibition of Rare Books and Manuscripts" . . . in which I conclude a discussion of the Colonna books with: "A point of predominant interest as far as Avery Library is concerned is the fact that the first professionally conceived architectural illustrations to occur in a printed book appear here.")

Four of his seven "long-range objectives for Avery Library:" must stem (with misinterpreta-

tions) from my manuscript, since it is the only place I have recorded them, but actually in quite a different context. The others: numbers three, four and seven (the last a particularly unfortunate misquote) stem from a conversation of mine with Mr. Baretzki at the time.

At no time did Mr. Baretzki refer to, or show me, his article. I regret the necessity for continuing this matter. Only the need to put the record straight has prompted this communication.

Calendar

December 1-6: Twentieth National Exposition of Power and Mechanical Engineering, held under the auspices of the American Society of Mechanical Engineers, Grand Central Palace, New York, N. Y.

January 14-16: 19th Annual Meeting of the American Society of Photogrammetry, which, on the morning of the 15th, includes a session on private surveying. Shoreham Hotel, Washington, D. C.

January 18-22: Convention and exposition of the National Association of Home Builders, Conrad Hilton Hotel, Chicago, Ill.

January 19-22: Plant Maintenance Conference, sponsored by American Society of Mechanical Engineers and Society for the Advancement of Management, Cleveland, Ohio.

January 26-29: Annual meeting of American Society of Heating and Ventilating Engineers, and International

Heating, Ventilating and Air Conditioning Exposition, International Amphitheatre, Chicago, Ill.

February 12-14: Annual meeting of the Church Architectural Guild of America with exhibition of recently completed church projects. Hotel Statler, Washington, D. C.

March 23-April 4: York Course on Protection and Repair of Ancient Buildings. Details from Secretary, York Civic Trust, St. Anthony's Hall, Peaseholme Green, York, England.

April 25-26: Annual Assembly of Royal Architectural Institute of Canada, Royal York Hotel, Toronto, Ontario, Canada.

May 25-30: Eighth International Hospital Congress, Church House, Great Smith Street, Westminster, London, England.

June 16-19: 85th Convention, A.I.A. Olympic Hotel, Seattle, Wash.

The Editor's Asides

THE PAINT MANUFACTURERS tell us that of colors people are buying this year—the fifteen most wanted—one third fall within the green sector, one fifth in the beiges and browns, and one sixth in the blue-green sector of the spectrum. But most disturbing is the report that the one color most in demand is a deep barn red. Before it is claimed elsewhere, we *did* invent the little red schoolhouse, did we not?

ONE \$8-MILLION JOB that we hear of without a trace of envy in our heart is the Paris headquarters building for UNESCO. Its design has been entrusted to architects Bernard Zehrfuss (France) and Marcel Breuer (U.S.A.) and M. Pier Luigi Nervi (Italy), an engineer. I hope they have the prayers of all of us—they will need them, judging from a release from *Unesco News*:

"In their report, the architects state that it was necessary to conceive the building not only as a utilitarian structure but also as the architectural embodiment of a great idea. In addition, the character of the Unesco building, and its situation on an important Paris

site, imposed on its planners a special task—that of designing a building which would complement and enrich the Paris scene. The tradition of Paris, a city in which every monument bears witness to each period's artistic expression, requires that the Unesco building should also be an expression of contemporary living art. It should represent the trends of a living architecture, and developments throughout the world should be synthesized in this building [really three—a 16-story office building, a conference building, and an auditorium] to express the architectural spirit of our time.

"This idea will be reflected in the visual effect created by the contrast of the vertical and horizontal elements of the two main buildings. The architects have also sought to achieve this esthetic impact by simplicity and by avoiding any form of expression which might quickly become out of date."

That last phrase poses the neatest trick of the year.

DOUGLAS ORR and LOUIS KAHN are associated in the design of Yale's new Design Laboratory, and Kahn has worked out a new

type of slab to form each of the building's four floors. Covering an area of about 40' x 80', the slab has a depth of about 2', with the ceiling a series of deep coffers instead of a plane, and within its members there is room for air-conditioning ducts, a network of electrical wiring, and sunken light sources. Because of the novelty of the design and the show-me conservatism of New Haven's building department, a test model was built and loaded with 215 lbs. per square foot. Kahn and Professor Phisterer, who worked out the engineering calculations for the span, offered to sit under the slab during the tests and drink tea. Like the little dog who roamed under the Slick-Youtz slab when it was first lifted from the ground to its columnar supports, their faith was firm—and the tests proved it justified.

HONORARY MEMBERS of The Institute receive as part of their rights and privileges a life subscription to the JOURNAL. Honorary members of individual chapters do not have this continuing reminder of their distinction, with its record of what the architectural profession is thinking and doing. Perhaps the chapters would like to

fill this gap by subscribing for those few persons they have honored by special membership. You may think this suggestion an indelicate one for the editor to make, but the motive back of it is not profit—a subscription costs more to fill than the JOURNAL receives for it.

WILLIAM H. SCHEICK, executive director of BRAB, thinks that modular coordination is more like a religion than a science. People who meet M. C. turn at once into devout believers or into fanatical heathen. The heathen architect says, "Make all the products modular and then I'll make modular drawings." The heathen manufacturer says, "When all architectural drawings call for modular products, I'll switch over." Scheick cannot see why plans can't be modular before all products are, nor can he see why products can't be modular before all plans are. It's the old question of the chicken or the egg.

Apparently what is needed is convincing proof that M. C. saves: 1) time on the drafting-board, 2) time on the job, and 3) materials. The M. C. believers are getting together iron-clad proof of these three claims. Then the fanatical heathen had better take cover.

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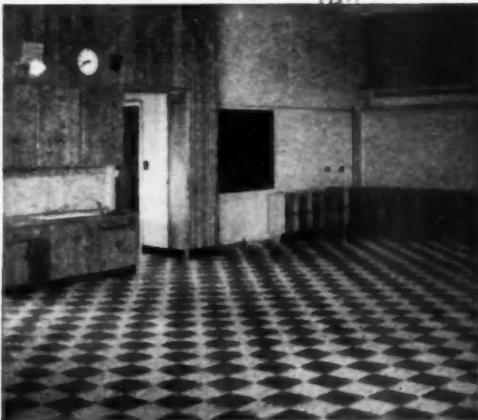
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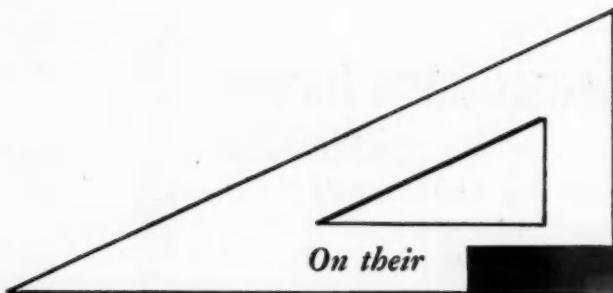
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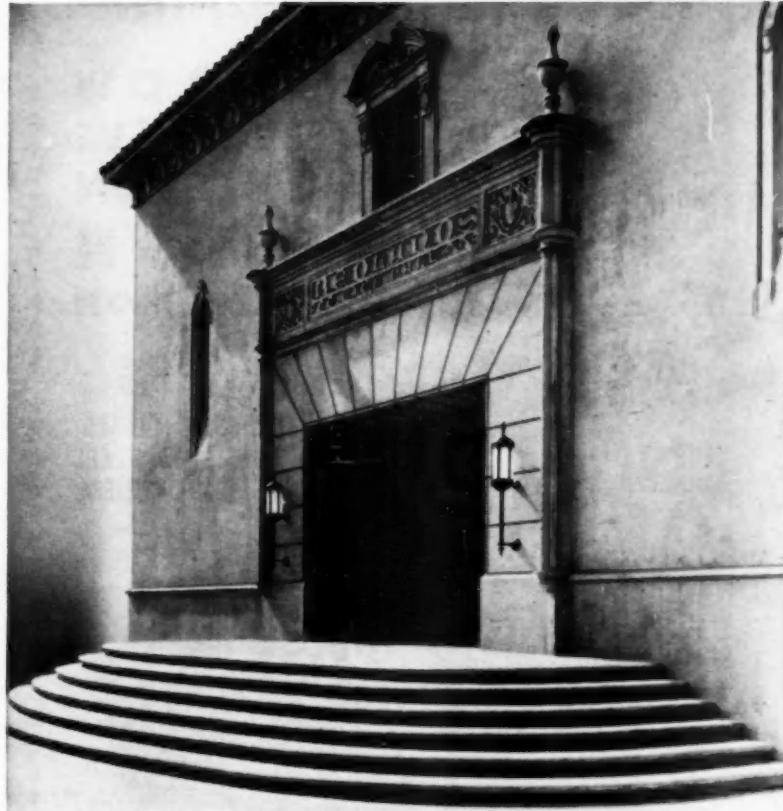
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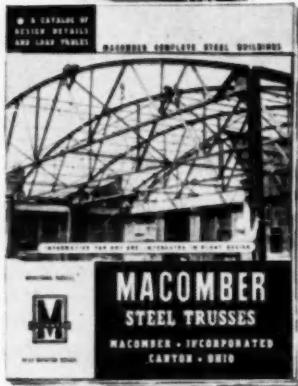
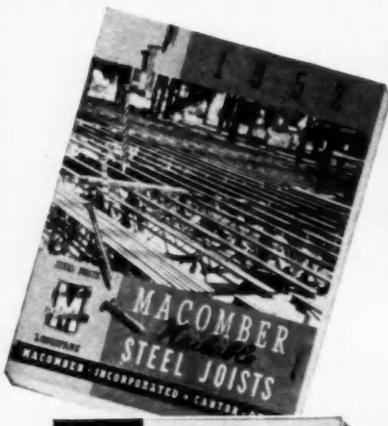
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I will open my mind to HUMILITY, that I may remember my debt to those who have taught me, and strive to discharge it to those whom I teach. Let me be always aware that my days are short, my work is long, my talent endures not forever. In Humility MAY I ALWAYS BUILD.



I will open my heart to PATIENCE, that those for whom I plan may not be denied their true answer through any haste of mine or shallow expediency. As my art grows in the building of man's shelter, so may my heart grow in the building of man's happiness. Patiently MAY I ALWAYS BUILD.



I will open my hands to ARTISTRY, that I may skillfully turn point, line and plane to the support and protection of man's body, to the nourishment of his hope, to the preservation of his culture. Let my tools be adroit and ready weapons in his resistance to decay and his struggle to be free. With Artistry MAY I ALWAYS BUILD.



Even if the whole world ravage and destroy, MAY I ALWAYS BUILD. Let my work go beyond creed and color and nation, bridging the world of difference, letting fall to ruin the House of War and enlarging the House of Peace. While the breath of the Great Architect is in me, MAY I ALWAYS BUILD.

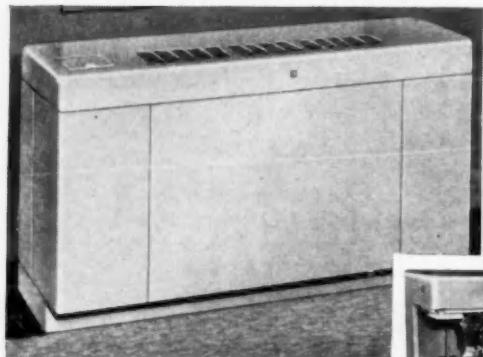
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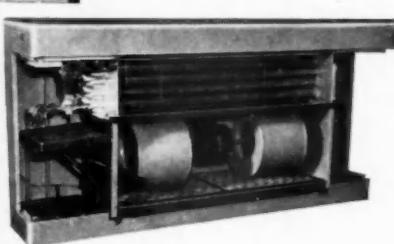
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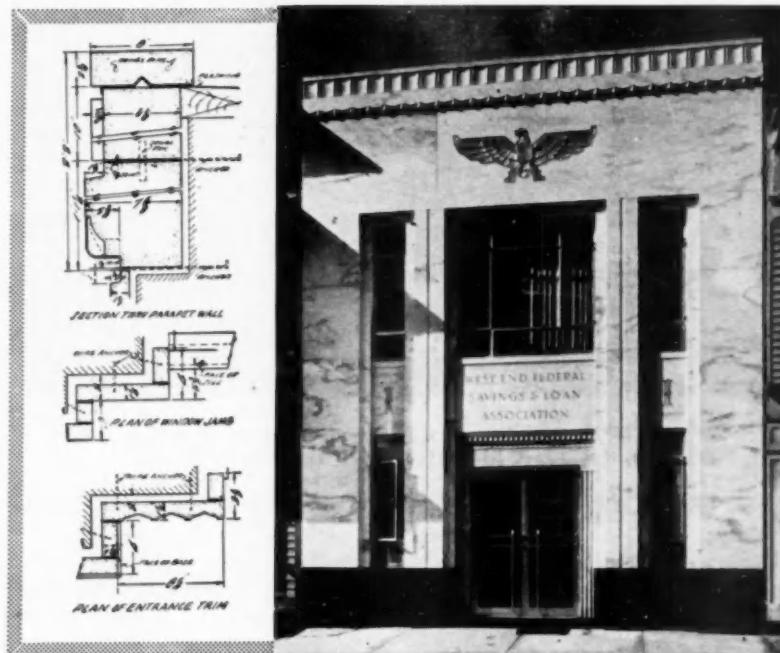
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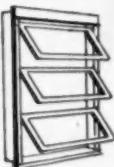
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